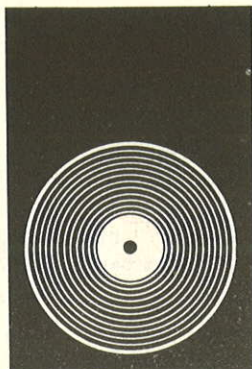


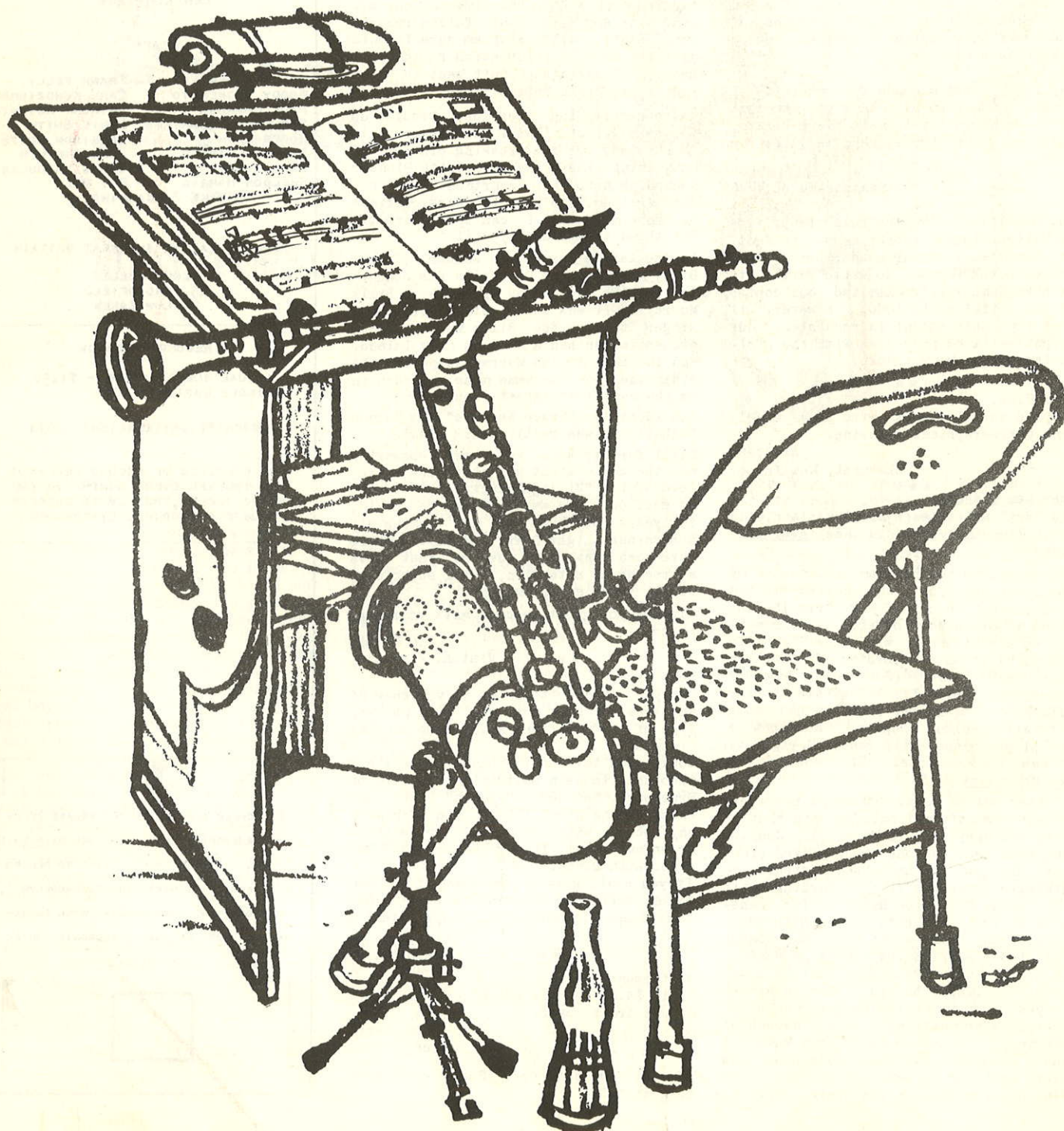
ISSUE 20 1958
NOVEMBER/DECEMBER ISSUE

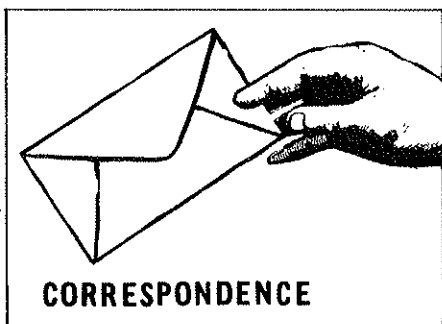


record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS





Dear Editors,
I notice in No. 15 and 16 that you are now issuing copies of RECORD RESEARCH BULLETIN free to subscribers but they must be applied for in writing. I would very much like to receive copies of these if this applies to United Kingdom subscribers also.

May I say what a wonderful magazine I consider yours to be. How you can turn up so much information in every issue, beats me. One issue keeps me quiet for weeks.

W. John Godrich
Swansea Wales, U.K.

Ed. Note: Yes! The RR Bulletin is free to United Kingdom subscribers. In fact, we invite all of our subscribers, any where in the world, to write in for it. We have temporarily limited our copies of the bulletin to 1000, however, if more than this amount is requested, our output will be increased with the following issue. Many thanks.

Dear Sirs,
Keep up the fine work with your excellent discographical magazine.

Al Close
Lakehurst, New Jersey

Dear Len and Bob,
Did "Red" McKenzie ever play piano with Bunny Berigan?...or did Red ever play piano?

I didn't hear the program, but one of my old listeners did, and called me...A disc jockey on one of our "rival" stations in Greensboro offered a power mower to any listener who could identify the vocalist on a recording of "Back In Your Own Backyard" (She didn't remember whose band played it)...The disc jockey (Jim Batts) said the vocalist had sung with Whiteman and Nichols, and that he had played piano with Bunny Berigan...No one won the mower...The answer was Red McKenzie!

I later called Batts and asked him where he got his information...He said that he knew Red very well in Hartford, Conn... and that Red, at one time, played piano with Berigan...I have been listening to McKenzie since his first recording with the Mound City Blue Blowers for Brunswick in 1924, and have talked with Eddie Condon many times about Red, but Condon (who has been planning a book on McKenzie's life) never mentioned that he played piano...Maybe he did, but in almost 40 years of listening to jazz and associating with musicians, and a decade of playing, I had never heard that McKenzie was a pianist...We learn something new every day! or do we?...If you boys can find out anything re the above, I'll ap-

preciate it...(I'll probably write Condon about it, too...I suppose he knew McK as well as anyone!)

P.S. Red worked with Berigan at the Famous Door in New York City in the mid-thirties - but Bushkin played piano with the group.

Clyde Hahn
*** Pleasant Garden, N.C.

Gentlemen:
It must have been two months at least that I have been meaning to write to you and renew my subscription to Record Research, but I have never thought of it until now at any convenient time. However, I don't have any intention of letting the subscription lapse, for I think yours is by far the best publication of its kind on the market. As an Edison enthusiast (I wish I had time to correspond with Ray Wile about Edison records but I don't, although I am sure I could give him lots of information he doesn't have), I certainly don't want to miss your approaching Edison issue.

I frequently find questions brought up in the magazine that I could answer if it were not for the pressing problem of not having time. My "Favorite Pioneer Recording Artists" department, which I have written the past 16 years, brings me more mail than I can take care of. But these things are typical:

In the latest issue you wonder if the Billy Murray Dance Orchestra was conducted by the recording comedian, Billy Murray. It was not. Billy Murray the singer told me the Billy Murray dance orchestra man had a band on Long Island, and the more famous Murray suspected the other one took the same name to cash in on the comedian's great reputation.

You identify "Bruce Wallace" as Vernon Dalhart. He was really Lewis James.

Still further back you were wondering who the basso might be that made a record of the "Village Blacksmith" offered at auction. He was William Macdonald, for years the boss of the famous old Bostonians Light Opera Company. There have been many other queries that have attracted my attention, but I especially recall these at the moment.

Wishing you great success with your magazine.

Jim Walsh
*** Vinton, Virginia

Dear Sirs,
Can you please tell me if you know of any type of book that will give me any type of information about the Andrews Sisters.

Could you tell me if they ever made any records with Leon Belasco's Orchestra on Brunswick besides "Jammin" 7863 and "Wake Up and Live" 7872? Did they make any records with any other orchestra's or on any label in or before 1937 besides with Decca.

If you could give me any type of information about the Andrews Sisters early recordings, I would be most appreciative.

Robert Boyer
*** Shamokin, Pa.

Gentlemen:
I bid \$4.05 for the chick on the July-August front cover.

Bruce Davis
Chicago, Ill.

Ed. Note: Oh come now. She's worth more than that!!!!

record research

PUBLISHED BI-MONTHLY AT
131 HART STREET
BROOKLYN 6, N.Y.

EDITORS

BOB COLTON
LEN KUNSTADT

STAFF

WALTER C. ALLEN	FRANK KELLY
WOODY BACKENSTO	CARL KENDZIORA
PAUL CHAROSH	ANTHONY ROTANTE
SAMUEL B. CHARTERS	ERNE SMITH
ROGER DUNN	HARRISON SMITH
HAROLD FLAKSER	JOHN STEINER
BARRY HANSEN	JAMES VAZOUZAS
SHELDON HARRIS	RAY WILE
MIKE ZACCAGNINO	

REPRESENTATIVE IN GREAT BRITAIN

DEREK COLLIER
25, BROADFIELD
HARLOW ESSEX

RECORD RESEARCH

ANNUAL SUBSCRIPTION - \$1.50
SINGLE COPIES - 30¢

SUBSCRIPTIONS (ENGLISH) 10/d

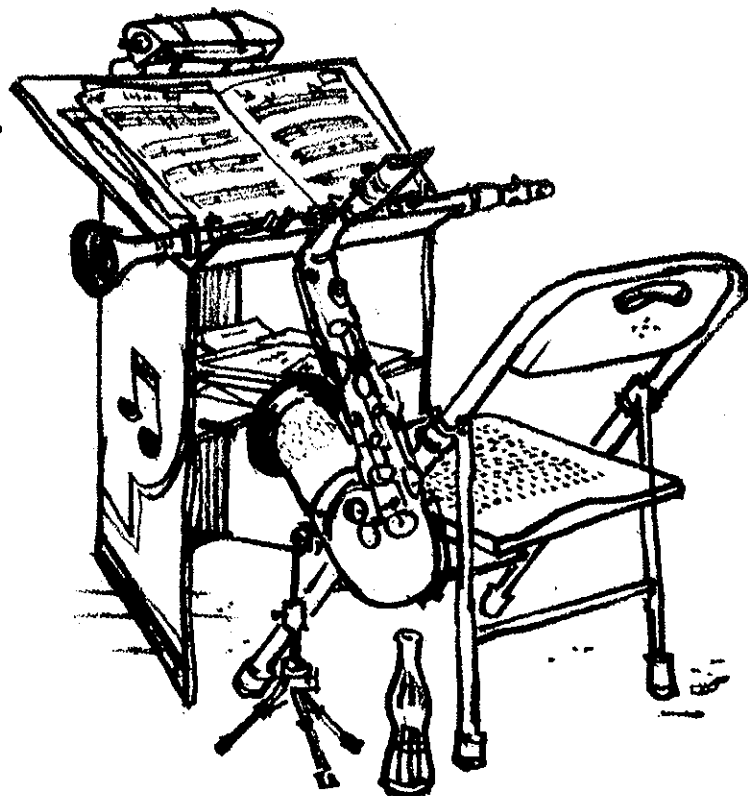
THE CONTENTS OF RECORD RESEARCH
ARE INDEXED EVERY MONTH IN THE
'MUSIC INDEX', THE KEY TO CURRENT
MUSIC PERIODICAL LITERATURE

IF A CHECK APPEARS IN THE SQUARE BELOW,
YOUR SUBSCRIPTION HAS EXPIRED WITH THIS
ISSUE. PLEASE REMIT \$1.50 TO RECORD
RESEARCH, 131 HART STREET, BROOKLYN 6,
NEW YORK, AND YOUR RENEWAL WILL BE EX-
TENDED FOR AN ANNUAL SUBSCRIPTION OF
SIX ISSUES.



SAGA of a SIDEMAN

As told to
ERNIE SMITH
by
RUDY POWELL



I started studying piano in 1914 and continued studying for two years. Since my original intention was to study the violin, it was required of every student who wished to study the violin to also take piano lessons. So it was in 1916 that I took up the violin and continued my studies through the years until 1936. Although my parents didn't play any instruments, they were all accomplished singers. Mom with her mocking bird soprano and Pop with his sonorous bass. I was the youngest of three boys. Henry Jr. died at four. My oldest brother, Elmer Maurice also played and studied the piano. Believe it or not, I can't ever remember hearing him play, but according to Don Redman, he was on the ball. Don Redman met "Babe" (my brother's nickname) around Columbus, Ohio, where he had settled after returning from service in the first world war. While traveling from Mansfield to Columbus, Ohio by bus, he met with an accident. With a fractured skull, he never regained consciousness.

I came from Hell's Kitchen section of New York which was 36th Street between 8th and 9th Avenues. In fact, I didn't move to Harlem until after my mother passed away and that was the middle of 1932. My family moved from 36th Street in 1924 when that neighborhood

began its conversion into what is now known as the garment center. We moved to 67th Street between Central Park West and Columbus Avenue. Then to 98th Street between Columbus and Central Park West. I married in 1929 and started my family on East 97th St. between Lexington and Park Avenues. Then, in 1932, Dad and my family moved to my present address, 102 West 138th St. in New York.

I first became interested in the saxophone through listening to many records of Rudy Wiedoeft, the Marcel Mule of his day. His quality on the sax was very much like the human voice and he did quite a bit of legit solo work on the "C" Melody sax. However, before deciding definitely on the saxophone as my counter instrument to the already fading popularity of the violin, I secured a catalog from Wurlitzer listing all the instruments and then tried to picture which one would give me a chance to perform best on. Since we had a gramophone at home, I had the opportunity to listen to a wide selection of recordings. As a matter of fact, aside from those records we bought, we were fortunate enough to often receive Brunswick test records. I can recall my admiration for the cornet of Red Nichols. For quite a while, I was torn between two instruments. The sax was a relatively new instrument in

those days and they were still sort of fishing around for the sound. Wiedoeft's sound was the most likeable at the time because his way of playing reminded me so much of both the violin and the viola that I finally decided in favor of the saxophone.

My saxophone teacher was a famous bandmaster of that era whose name was Lt. Eugene Mikell. He was associate conductor of the 369th Regiment Band of the 15th Infantry. He eventually had replaced James Reese Europe as conductor after Europe's death. Both of his sons, Otto and Gene Jr. played sax and clarinet. Otto (later a member of Duncan Mayer's Savoy Bearcats) played a fine violin too. Both of them were very fine musicians. Lt. Mikell continually kept at all of us to surpass the abilities of his own sons.

Lt. Mikell taught Freddie (Douglas) Jenkins, Russell Procope and his brother Bill, who later went into real estate, as well as myself and many others. At the time, Benny Carter also studied with Lt. Mikell but gave Benny up as a musician who, to put it bluntly, "couldn't even blow his own nose." Just look at Benny today and you can appreciate the ironic quality of this appraisal on Lt. Mikell's part. Freddie was a fine per-

former on the trumpet at 17 years of age and far above average in his command of the instrument. In fact, Freddie often played with the older musicians and was still wearing short pants. Russell Procope, while studying clarinet, was already playing fine violin. With his brother Bill, who was also studying the violin, they performed some wonderful violin duets together.

The band itself was made up of youngsters and we played quite a few sections of the city. We were called the 369th Cadet Band and we rehearsed where the Congress Ballroom is now located (132nd St. & 7th Avenue). However, at the time, this was the headquarters of the 369th Regiment and in later years, after the present Armory was built, this was done away with.

With Jenkins on trumpet, Mikell Jr. on sax, along with myself and Russell Procope on clarinet, we had some memorable times. By the way, Jenkins played left-handed. He got the fingers of his right hand caught in the chains of one of those Mack trucks but it did not hold him back at all. He played some real wild piano too.

One event I'll never forget. We were to participate in the dedication ceremonies of the statue that stands at 5th Avenue and 59th Street in New York...where the park starts north. I marched in that parade with a brace on my right leg all the way from 110th St. and 5th Avenue to 59th Street. There we played the Star Spangled Banner for a famous female opera singer to sing to.

My heart had always seemed to be with western swing and jazz. Mom used to run me to bed because I spent so much time glued to the radio trying to tune long distance stations from Chicago. I can remember staying up to listen to N. Y. stations until sign-off time at one o'clock in the morning. Recall listening to many bands of that era, which was the late 20s. Ben Pollack, Coon-Sanders, Henry Thies, Eddie Moore from the Grand Terrace in Chicago when he replaced Earl Hines for a spell. The band had Keg Johnson on valve trombone and his brother Bud on sax. There was also a fine jazz clarinetist in that band by the name of Tom Brown, with whom I later worked. It was through listening to Ben Pollack's band that my ears were first graced with the sounds that Benny Goodman was making on the clarinet. Believe it or not, I later pioneered his style among the musicians I played with.

In the East, there were some good bands that contained a number of Western musicians. One was Red Nichols band at the Manger Hotel. Another was Cass Hagen's Orchestra. There was Bert Lown's Orchestra, Bernie Cummins Orchestra, Mal Hallett's Orchestra and a big one from the West invading the East at that time was Jean Goldkette with the fine clarinet work of Don Murray. Often Goldkette and Fletcher Henderson would meet on opposite bandstands in the Roseland Ballroom and the clarinets of Don Murray and

Buster Bailey were lessons in how to play the clarinet, as far as I was concerned. When I refer to either a band or a musician as "Western", I mean those guys who were from around Chicago, St. Louis, etc. I liked unity and finesse and the white bands had it. They didn't have the fire and drive of some of our bands and later, guys like Kirk began to get this finesse. My theory about this very apparent difference was that a lot of the kids didn't get too many lessons on their respective instruments because it was too expensive. I was luckier because Dad had a pretty good job with the railroad and made a little money on tips - so they could afford to give me a few more lessons than some of the other kids had. Most of those kids in the Western bands had some good training behind them and were polished while a lot of guys I knew didn't have the training but were playing with real drive and fire.

Another great band at Roseland, along with Mal Hallett was Milt Shaw's Detroiters. Then on radio, at noon every day, I would listen to Julie Wintz's Orchestra with Bunny Berigan on trumpet. He would often come on a la Louis Armstrong on all his featured numbers. Goldkette had a program for Champion Spark Plugs. Of course, there were many other bands that I would dig via long distance radio and records. Andy Kirk-, Benny Moten, Earl Hines with the fine alto of Omer Simeon and the exciting jazz clarinet of Darnell Howard. In Washington, D. C., there was a great drummer named Tommy Miles who also had a

fine band. In that band were Sandy Williams and Tree Glenn on trombones and Jimmy Mundy on tenor sax, who later became one of the top arrangers along with writing the music for the show, "The Vamp", a Broadway show that didn't last too long. In my opinion, what hurt that show was the fact that it was written for sepia actors but they changed it and after that, it just couldn't be the same.

Actually though, my study for years was long hair with one of my favorite bands being Benny Kreuger, who played a "C" Melody sax. Although born in the East, by plugging my earphones into our Globe Coil Tuner radio and tuning in Chicago.. I eventually found myself getting excited over what I heard. Benny Goodman, via Jimmy Noone, put me on a kick. I also found Jimmy Dorsey's alto ideas interesting and same goes for Dick Stabile when he was with Ben Bernie. But the guy who really had the edge in those days....at least in my opinion.... was Frank Trumbauer. He seemed to always reach a bit further with his ideas than anyone else at that time. Bix Biederbecke was in the same class although I feel a lot of Trumbauer rubbed off onto Bix.

There was a kids' band in 1928, that was organized by a pianist named Gene Rodgers. We called ourselves, Gene Rodgers' Revellers. No one in the band was 21 years of age, but the trombone player We did a lot of club work, and used to play Sunday intermissions at the Savoy Ballroom and another popular dance spot, at the time, called the Alhambra Ballroom located in the same building, where the Alhambra Theatre still operates.....

Personnel: Otis Johnson, tpt; Farnley Jordan, tromb; Rudy Powell, Alto sax and soprano sax; Carl Greene, tenor and clarinet; Andy Jackson, banjo; Tommy Curtis on drums; Elmer James, tuba. Believe it or not, we were pretty good.

In 1928 I became part of CLIFF JACKSON'S KRAZY KATS and stayed with this swinging group until 1931. We played the Lenox Club at 143rd St. and Lenox Avenue....We frequently would play the Cotton Club to relieve Duke Ellington while his orchestra was doing Broadway shows in that period. We recorded on Van Dyke, Madison and other labels. As a matter of fact, we made a flock of them for Van Dyke. I played lead alto with the Krazy Kats. We made a lot of sides and received only \$17.00 for any session....At least, that's all I can remember getting. We usually recorded in New York.

Personnel: Mel Herbert, Henry Goodwin, trumpets; Rudy Powell, clarinet and alto sax; Earl Evans, alto sax; Cliff Jackson, leader and piano; Andy Jackson, banjo; Chester Campbell, tuba; Percy Johnson, Drums; and let's not forget Horace Langhorne, tenor sax.

There were a lot of personnel changes in those years. Some of them are a little difficult to recall accurately. Jack Butler and Goodwin were the trumpets when I joined Cliff's band. There was an alto player in the band before Earl Evans but I can only remember him by his nickname, "Egypt." Yank Porter was also with the band when I joined. The trombone player was the brother-in-law of Melvin Herbert and again, about all I can recall was that his nickname was "Noisey." Sandy Williams came in later but I'm not certain who was playing trombone when I joined. It could have been Charlie Irvis. Jimmy Cannon was on banjo and later, Andy Jackson took his place on both banjo and guitar. Gary Lee and Dewey Beasley were both drumming with the band before Percy Johnson. Another member of Cliff's brass men was a trumpeter named Lincoln Mills, who had formerly worked with such bands as Doc Hyder's of Philadelphia and Bobby Lee of Atlantic City, and who was a great all-around trumpet player.

The Lenox Club was quite the place in those years. The hours were from 11:00 P.M. until at least 7:00 A.M. We did three floorshows a night. They had a line about eight girls and between dance sets, one of the entertainers would sing from table to table. There was a good jazz and ballad singer working there, a girl with the nickname of "Freckles." Jeff Blunt managed the operations then and I can recall another guy named Frank Kane. One of the highlights that sort of became legend in regard to the Lenox and which I heard about more than once, was this. It seems that the Cotton Club closed up at 2:00 A.M. and a lot of musicians from Duke's band would often come over to visit and jam with Cliff's outfit. Men such as Arthur "Chief" Wetzel, Freddy (Douglas) Jenkins and Joe "Tricky Sam" Nanton. Odd as this might sound to many people, Henry Goodwin would usually outswing the whole crew. After a while Duke's boys became tired of Henry, who by that time, was tagged

as "The Menace" and so one night, the full Ellington brass section showed up and overpowered Henry with one brass chorus after another. Henry was finally subdued and because it was all in fun anyway, everyone had a good laugh. Among the trumpet fans, Henry was considered to be very first rate.

Every Sunday, there was a breakfast dance at the Lenox Club. Performers of note from all over the city would attend Buck and Bubbles, Roscoe "Red" Simmons, who did dramatized pop tunes and ballads and was called "The Sepia". Paul Ash (here, I'm stuck as to just which pit band Paul was directing but it could have been the Roxy). Tip, Tap and Toe, who had a long stay at the Capitol Theatre. There was "Snakes Hip" Tucker with a number and also a "nerve" dancer on the order of Teddy Hale and Baby Lawrence. His name was Rollin Holder and he was a top performer.

Of course, a lot of musicians came over during these breakfast dances. During one session, Rex Stewart and Louis Armstrong staged a terrific trumpet battle and had the audience in a frenzy with sheer delight. Benny Goodman and "Mezz" Mezzrow also took part in some of the jam sessions. Cozy Cole had a band at the Danceland Ballroom and he made a guest appearance with his outfit. Tommy Miles and his Orchestra from Washington also put in an appearance and Jimmy Mundy was on tenor sax at the time. Luis Russell's Saratoga Club Orchestra also did a guest spot when he had a great eight piece band with Charlie Holmes playing a la Johnny Hodges.

When I joined up with Cliff, because I hadn't been too long out of the long-hair school, I couldn't take any solos. I really got the job because I could read well and had pretty fair quality for that period. When I'd ask Cliff how to go about learning to really swing, he'd say; "Jungles", you've got to be born again," and then he'd laugh like crazy. Jungles was the nickname Cliff gave me because I'd always ask for solos and then fell short.....so "Jungles" stayed with me the rest of my time with Cliff. (Even today, when I meet any of the old boys from this band, they still greet me with "Hiya Jungles".)

Cliff taught me a lot. Once in a while, I'd hear someone say that Cliff had trouble holding tempos in a band. I can state that Cliff's left hand is like a metronome and all the drummers knew it. If you listen to Cliff, he had what you called a back-beat. He was distinctive. He could lose a guy with that style. His right hand was running while his left would be pounding out that back-beat.

I spent my tips playing the records of Louie, Ben Pollack, Benny Goodman. I'd get so absorbed so much that I felt like a part of the band. I'd take my mind and put it in the record. Little by little, I sort of acquired jazz, just like a lot of other kids. In later years, I developed a feeling for it. I was long-hair for a long time. At home, Momma didn't care

what I'd play and in my early years I listened to a lot of violin. I do recall too that I listened to the Memphis Five things with Phil Napoleon but not much of that rang a bell. But Bix rang a bell! Red Nichols rang a bell!

Did I ever learn to take a chorus? Yep! After about two years and a lot of hard listening to some of the greats, one night after "getting my ducks in a row", I up and stomped for a chorus. When I had finished, the band stood up and cheered with approval and Cliff bowed and said, "Jungles, you've been born again".

For just a short time about here, I worked in Kaiser Marshall's Trio at the Silver Dollar Cafe. Just for a short spell. This was on 148th street and St. Nicholas Avenue on the Southwest corner. The personnel was: Kaiser Marshall, drums; Rudy Powell, alto; Vernon Batson, piano.

One other incident comes to mind during those Lenox Club years. It concerns Louis Metcalf, a superbe trumpeter in that era and still doing a fine job on the present day jazz scene. He had come in one day and sat in with Cliff's band and proceeded to jam along with some of the other visitors. While the boys were doing a good job of holding the attention of the delighted patrons...who should walk in but Louie Garcia, a giant in the swing trumpet division. At the time he was working with one of the top bands downtown. In fact, it is my recollection that quite a few of the boys downtown were doing their best to copy Garcia's style of swing. Louie was among the few who could always give a good account of himself in any session. Garcia was from Juan Tizol's home, Puerto Rico but you couldn't tell it from his way of playing because it came out strictly American and strictly hot. Garcia, in my opinion, played a lot more horn than Berigan. His latin background gave him great feeling. The thing that seemed to work against Louie, at least...That's what I heard, was his conceit and they kind of eased him out eventually. Garcia knew he could play and never lost a chance to tell people he could.

Well, Louie placed a chair beside Metcalf and joined the jamboree. Words can not express how electrifying these two individuals were. They had the people standing on their heads with one exciting performance after another. All I can say is, "What a cutting contest it was." Who won? Well, let's say that your guess would have been as good as of mine. Both men were superb.

In 1932, I joined up with Rex Stewart's Orchestra and I stayed with him until 1933. This band played at the Empire Ballroom at 51st and 52nd streets on Broadway, which is now the site of the Nola studios. In this band, four reed men played violins and I was one of them. This was rather unusual for a swing band. The band was competition for the Roseland Ballroom and clientele was very much the same. We played opposite quite a few bands in those years. I can recall

Joe Haymes band with Pee Wee Irwin. Johnny Mince was on clarinet in this band. Johnny Mince was Johnny Munsenberger's professional name and I believe he is now with the Arthur Godfrey Show Orchestra. When the band recorded, it was with picked men and they dropped the violins. Personnel for the band as well as I can recall it was: George Thigpen, 1st trumpet; Ward Pinkett, 2nd trumpet, jazz solos; Neldon Hurd, trombone; Edgar Sampson, Allen Jackson, Rudy Powell, alto saxes; Noel Klukies, Tenor Sax; Freddie Skerrit, Baritone Sax; Roger Ramirez, piano; Big Sid Catlett, drums; Sonny Woods, vocalist. I can't recall who the bassist was but all the saxes played violin except Freddie Skerrit who played oboe.

Dave Martin's Orchestra came next. That was in 1934. Martin played piano and for a few months, we appeared at the old Connie's Inn which was renamed the Ubangi Club. Dave had a brother, Gene Jr. who was a fine concert violinist. Dave himself is an accomplished cellist. By the way, Dave wrote the music for the play "Simply Heavenly" which recently appeared on Broadway. Dave also had a long stay in the Hotel St. George in Brooklyn with a very finished sounding group - a la Freddy Martin, but I wasn't a member of the band then.

The Ubangi Club personnel as well as I can recall was Walter Briscoe, trumpet; Neldon Hurd, trombone; Allen Jackson, alto sax and clarinet; Rudy Powell, alto & clarinet; Tommy Benford, drums; & Clint Walker, bass.

It was during this time that I made a session with Dave Nelson, who did a lot of recording under King Joe Oliver's name. I believe we also played a spot called the Pelham Heath Inn, but it didn't last long. About all I can recall is that during this record session, I played a 16 bar clarinet solo on one of the sides.

In those days, Jelly Roll Morton used to come into the first Rhythm Club on 132nd St. between 7th & Lenox Avenue. He used to say, "Get up, you don't know what you're doing." In my opinion, Jelly could play but he wasn't as advanced as Waller or James P. For his time Jelly was good. He knew his piano alright.

I remember a guy called Seminole, who played some great piano.

From 1934 to the first part of January 1937; I was a member of the Fats Waller combos. Fats had a heart that was as big as big. He never turned his back on a friend or any musician down on his luck. He didn't like to have dissension among his players and would always hasten to clear up bad situations.

Actually, the band Fats used was put together by Charlie Turner, a bass player. Charlie himself, was the leader of Turner's Arcadians, which for quite a period was the house band at the Arcadia Ballroom and eventually became the nucleus of Fats Waller's group. I got my position in the band through the efforts



CLIFF JACKSON'S KRAZY KATS, Lenox Club - Jan. 16, 1930. Piano - Cliff Jackson. Standing left to right: Rudy Powell, "Noisey" (only nickname remembered), Chester Campbell, Horace Langhorne, Percy Johnson, Nat Brown, Earl Evans, Andy Jackson, Henry Goodwin.



FLETCHER HENDERSON ORCHESTRA, Roseland, 1941. Fletcher Henderson, seated. Standing left to right: Willie White, Russel "Pops" Smith, Freddie Mitchell, George Irish, Bobby Williams, Freddie Robinson, George Dorsey, Fred Sturges, Jonah Jones, Herbie Cowan, Rudy Powell, Fernando Arbello.

of Don Redman, who suggested that Charlie Turner acquire me for a vacant alto spot in his band. The personnel of the Waller group, when I joined up, was:--- Clarence Smith, trumpet; Herman Autrey, trumpet; Freddie Robinson, trombone; Allen Jackson, alto & clarinet; Rudy Powell, alto & clarinet; Emmet Matthews, tenor and soprano sax; Fats Waller, piano; Harry Dial, drums; Charlie "Fat Man" Turner, bass; James Smith, guitar.

After a great many dates, Fats was called to Hollywood to make a picture, which I believe was to be his first. Before leaving, Fats made some transcriptions and he took me along to play one solo on alto. (I believe the tune was Georgia Brown or Nobody's Sweetheart, but I'm not sure.) Soon after Fats left from Hollywood, I had to enter the hospital for an operation on my right knee. I was afraid that I wouldn't be able to join Fats when he'd return and reorganize but fortunately, when he did get back, I was on the bus when we left town, on tour; crutches and all.

The personnel of the band at this time consisted of: Clarence Smith, trumpet; Herman Autrey, trumpet; "Andy" Anderson, trumpet; Freddie Robinson, trombone; George Wilson, trombone; George James, alto and clarinet; Gene Sedric, tenor and clarinet; Emmet Matthews, baritone & soprano sax; Fats Waller, piano; Rudy Powell, alto & clarinet; Hank Duncan, piano; Al Casey, guitar; "Slick" Jones, drums; Charlie Turner, bass; and Al Washington, -tenor sax and clarinet.

I can recall that in our theatre dates, our finale was "I've Got Rhythm". Wow! Fats and Hank Duncan would have a cutting contest on the stage and it was something to hear. Hank wasn't any slouch on the piano since he was a product of the James P. Johnson-Fats Waller school of stride piano and playing to him was like rolling off a log. The sparks flew and each show seemed more exciting than the previous one.

A lot of things Casey got credit for on record, were really Jimmy Smith's. He was terrific and didn't use an amplifier. He could play an intro that would sound just like a harp. It was Jimmy who helped me sort of loosen up and become a bit more flexible so I could talk more freely and not feel so inhibited. Jimmie died in Seaview.

While on tour, we got little or no competition from bands we ran into. But I can remember one incident in Kansas City, Mo. at the city auditorium. Andy Kirk was in town that particular night and he opened the dance and played until Fats, the featured band, was to take the stand. Being sort of nosey, I arrived about an hour early with my good buddy George Wilson and because of this, I heard some of the jazziest and hottest music I had heard in quite some time. What's the point? Just this. When it came time for us to take the stand, I felt like hiding. They were terrible!!! (meaning great). Kirk had just finished cutting a record called "Walkin' and Swingin'" which when added to his other popular recordings, was enough to stop the average band.

I can remember that in those days (1936 or thereabouts), that when bands played sort of "long meter" or what is known today as "half-time" dancing. Kansas City was the only place I saw this type of dancing until just lately.

I joined Edgar Hayes band in 1937, sometime in March. Personnel was: Leonard "Ham" Davis (deceased), Bernard Flood, Henry Goodwin, trumpets; David "Jelly" James (deceased), Clyde Bernhardt, R.H. Horton, trombones; Roger Boyd, Rudy Powell and Crawford Wetherington altos, clarinets and baritones; Joe Garland, tenor, bass, sax and clarinet; Kenny Clarke, drums; Andy Jackson, guitar; Elmer James (later replaced by Frank Darling) on bass; Edgar Hayes on piano. We toured doing theatres, ballrooms, etc. About February of 1938, we sailed to Sweden, where we started the beginning of our Scandinavian concerts. This included, or was followed by Norway, Denmark and Finland. We also did concerts in Brussels, Antwerp in Belgium and The Hague, Rotterdam and Amsterdam in Holland.

An interesting highlight in the life of this unit was, that Joe Garland composed "In The Mood" while we were working together. It was recorded under the Decca label, but really did not get popular until the late Glenn Miller recorded it with his orchestra. It then became a nationwide hit. (Bernard Flood did vocals and a girl by the name of Ruth Ellington also tried to hold-up the female singing chores, but she didn't have it. She was replaced by Earlene, whose last name I believe was "Cobb"). I also was fortunate to have a ballad of mine recorded, while with Edgar, titled "Let's Love". The vocal was by Bill Darnell who is now A&R man for Jubilee Records.

Later, in 1939, I became a part of the Claude Hopkins Orchestra and was with the band about 4 months. Along with theatres and one nighters, we played for a short period at Frank Bailey's Meadowbrook on the New Jersey turnpike. I can recall the following personnel: Joe Keyes, trumpet; Vic Dickenson, trombone; Arvelle Harris, alto & clarinet; Rudy Powell, alto and clarinet; Claude Hopkins, piano; Beverly White, vocalist.

It was then that I joined the Teddy Wilson Orchestra, with whom I stayed until 1940. We opened the Famous Door and did two weeks at Roseland along with theatre and college dates. We recorded on Brunswick, Columbia and Okeh. We also opened and stayed until the closing of the Golden Gate Ballroom at 142nd St. & Lenox Avenue. There was: Karl George, Harold Baker, on trumpets with "Doc" Cheatham joining soon after we opened at the Golden Gate Ballroom. "Stumpy" Floyd Brady, Jake Wiley on trombones; Pete Clark, Rudy Powell, Ben Webster, George Irish, saxes; Ted Wilson, piano; Al Casey, guitar; Al Hall, bass; J.C. Heard, drums; Buster Harding, arranger and associate piano. With this band, I recorded my tune "Coconut Grove", a side backed with Ben Webster's tune "71". To my way of thinking, this band had one of the finest sounds of any band around at the time. We were well rehearsed, plenty of precision in the sections and collec-

tively. This was my favorite band. Jack Jenny once said, after hearing us, that he wished he had the band behind his trombone.

Thelma Carpenter was Teddy's first vocalist. At the time, she was a junior in a Brooklyn high school and her mother would bring her to the rehearsals quite a bit when they were held at the Bronze Studio, located at Lenox Avenue between 121st and 122nd St. I think her first recording with the band was "Cheek to Cheek." She didn't stay with the band very long. Thelma's nickname in the trade today is "Gold Tooth", which I believe she acquired while with the Basie Band when she was alternating vocals with Jimmy Rushing. Jean Eldridge followed Thelma and let me say that a better "pro" you couldn't find. She had everything as far as singing went but also played a mean piano. She stayed with the band until it broke up.

For nine months in 1940, I played with Andy Kirk's Orchestra. It was still called Andy Kirk and his 12 Clouds of Joy. Mary Lou Williams did quite a bit of the arranging and was also featured in many of the specialty numbers. Ed Inge also arranged for the band. We played the New Cotton Club, which had moved from Harlem to the present site of the Latin Quarter. They had a floor show with stars like Bill Robinson participating. We alternated with a latin band. I remember that we usually closed our portion of the stage show with June Richmond, who was so terrific that I don't see how anyone could have followed her.

The personnel of this band was: Harry Lawson, Clarence Trice, Harold Baker, trumpets; Ted Donnelly, Fred Robinson, trombones; John Harrington, Rudy Powell, Dick Wilson, Don Byas, saxes; Mary Lou Williams, piano; Floyd Smith, guitar; Booker Collins, bass; Ben Thigpen, drums June Richmond, vocalist. Later, Henry Wells came in to replace Robinson and then Ed Inge joined after Byas left.

From 1941 until the middle of 1942, came Fletcher Henderson's Orchestra. We did a lot of theatres and one nighters. We opened in the Roseland Ballroom. The drummer and bass player with Fletcher escapes me but the rest of the personnel were: Joe Keyes, Jonah Jones, Russell, "Pops" Smith, trumpets; Fernando Arbello, Sandy Williams, trombones; George Dorsey, Rudy Powell, altos and clarinet; Freddie Mitchell, George Irish, tenors; John Collins, guitar. When Jonah Jones left to join Cab Calloway "Peanuts" Harlan took his place.

In 1942, I joined Eddie South and his ensemble. I stayed with him approximately 15 months. At this time, the personnel consisted of: Eddie South, violin; Stanley Facey, piano; Rudy Powell, alto and clarinet; Gene Fields, guitar; Doles Dickens, bass; Joe Johnson, drums.

Our repertoire covered just about everything. Latin-American, Samba, Rumbas, Fanges, Boleros, Gypsy Folk Songs and Dances, European and hot Jazz. Eddie had learned to play gypsy violin beautifully. I know he always received a standing ovation for his renditions of "Eli Eli" and "Kol Nidre."

I had met Eddie when he was doing daily broadcasts in Holland over a Luxemburg radio network. He took a lot of the classics and transcribed them into clever rhythm-swing arrangements. We played the Uptown Cafe Society and the Hickory House. There were two Cafe Society Clubs. The Uptown was located on 58th Street, a few doors west of Lexington Avenue. The Downtown is still on Sheridan Square. Barney Josephson owned both spots. There was a difference in the clientele. Uptown was more or less the Park Avenue elite while the Downtown was the kind of place you could let your hair down in. Hazel Scott was very popular with the Park Avenue crowd. She often sang French tunes, in fact; she spoke French fluently. She also did the classics in jazz along with boogie woogie. As a matter of fact, Eddie did some numbers in French and I even recall him singing something in Russian. When Eddie South and ensemble would take a "break" between sets, Joe Sullivan would come on as interim-pianist. You could tell he liked Fats Waller - believe me!

Eddie South and ensemble also played the Macombo in Hollywood, Calif. They were well received and stayed at this spot for six weeks.

At the Hickory House, the bandstand was situated in the center of a large oval bar and was elevated. Every Sunday afternoon, we made the jam sessions across the street at Kelly's Stable. Lester Young had a band there from California which included his brother Lee and a hard swinging tenor man named Bumps Meyers. He was terrific and kept the "Prez" on his toes.

I can also recall playing a spot called the "Lookout House" in Covington, Kentucky, which was noted for its gambling. Lots of slot machines all over the place. Later, I can remember Carly Lynch coming in on guitar and Alvin Hayes on bass.

1943 found me with Don Redman's Orchestra. We opened the first Zanzibar night club on 50th St. & Broadway and had a six month stay there. I recall that Maurice Rocco performed on the opening night, standing and dancing while he played the piano.

Personnel, as well as I can remember them, were: Dick Vance, Paul Cohen, Benny Harris, trumpets; "Chippie" Outcalt, Henderson Chambers, Claude Jones, trombones; Jerry Blake, alto, baritone and clarinet; Walter "Foots" Thomas, tenor, clarinet and flute; Kenneth Harlan, tenor; Jimmy "The Face" Butts, oass; Wilbert Kirk, drums; Sammy Benskin, piano; Dolores Brown, vocalist.

In 1944, I was with the Chris Columbus Orchestra. I joined his band in the spring of that year at Small's Paradise Club. The summer was spent in Atlantic City, New Jersey at the Paradise Club.

Personnel were: Norman Lester, piano; Frank Goodlette, bass; Chris Columbus, drums; Carl "Taddy" Smith, lead trumpet; Sam Massenburg, trumpet; Edward Emmerson Cuffe, trombone; Herman "Humpy" Flintall, alto sax; Rudy Powell, alto and clarinet; Joe Garland, tenor and clarinet; Pink's brother on tenor; John Ricks, baritone; Wilbert Kirk, drums; John Brown, bass; Claude Hopkins, piano.

Later, Courtney Williams and Russell Royster left and were replaced by Warren Jefferson and Lamar Wright.

The New Zanzibar really put a dent into the clubs on Broadway because they always secured A-1 talent and had one of the most beautiful chorus lines in town. The whole production was staged by Clarence Robinson.

In April of 1945, I joined Cab Calloway's Orchestra. The band did a lot of theatre dates along with a number of long stays at the Zanzibar. In addition to recordings for various labels, Columbia, London, we made a Panogram Short Subject. Personnel at the time I joined were: Russell Smith, Jonah Jones, Paul Webster, Shad Collins, Roger Jones, trumpets; Tyree Glenn, Keg Johnson, Fred Robinson, Quentin Jackson, trombones; Hilton Jefferson, Rudy Powell, Robert Dorsey, Ike Quebec, saxes; Dave Rivera, piano; Danny Barker, guitar; Milton Hinton, bass; J.C. Heard, drums; Cab Calloway, leader and vocals; Dorothy Saulters, vocalist.

Later, there were some personnel changes: Quebec & Dorsey were replaced by Charlie Frazier and Sam "The Man" Taylor. John Smith replaced Danny Barker on guitar. J.C. Heard was replaced by Buford Cliver and finally Panama Francis but I believe Cozy Cole was playing drums before J.C. Heard. Earl Hardy replaced Robinson on trombone. Benny Payne came in on piano but later Dave Rivera came back in.

In later years, around 1947, Johnny Letman came in on trumpet and Jimmy Buxton on trombone. Mary Louise was the vocalist after Dotty Saulters. Recently, Mary Louise played in the "House of Flowers" on Broadway and then did a bit of disc jockeying from the Palm Cafe.

Cab was an alright leader to work for. He gave us a two week vacation every year...with pay. Christmas week, we usually had off. He always gave us one weeks salary as a Christmas present. On all of our long trips, we always traveled Pullman with individual berths for everyone. His arrangers were Elton Hill and Andy Gibson (who is now A & R man with King Records) and John Bartee. Gerold Wilson and Courtney Williams made some presentation arrangements for theatres. Cab was quite a showman. He had a group with the band known as the Cab Jivers and this group consisted of Jonah Jones, trumpet; Hilton Jefferson, alto & clarinet; Sam Taylor, tenor; Panama Francis, drums; Milton Hinton, bass, Dave Rivera, piano.

1948 found me in the Lucky Millinder Orchestra. Along with theatres and one-nighters, we frequently played the Savoy Ballroom for long periods. We also did a radio program once a week for six weeks entitled "Swingtime at the Savoy." During the election period of that year, while Lucky was idle, I worked two theatres with Charlie Ventura's Orchestra. That was at the Howard Theatre in Washington D.C. and the Royal Theatre in Baltimore, Md. Lucky recorded for R.C.A. Victor. Some of the alternate bands at the Savoy during that time were Buddy John

Johnson's Orchestra, Erskine Hawkins, Tab Smith, Machito, Cootie Williams and Jimmy Rushing.

The personnel for Lucky's band, as well as I can remember was: Sal Detorre and Rudy Powell, alto and clarinet; "Big John" Greer and Count Hastings, tenor; Tate Huston, baritone; Frank Galbreath, Joe Walder, Renauld Jones, Jimmy Nottingham, trumpets; Penny Cohen, Freddie Zito, Al Grey, trombones; Bill Mann, piano; Gilbert Stanton, drums; Carl Pruitt bass.

In 1951, came the Jimmy Rushing Kansas City Seven. We opened in the Savoy Ballroom with this group as the house band. We also did club dates in and around New York. Jimmy did a few theatres with his own show and the Kansas City Seven, while on a Southern tour. The band recorded for King Records. The personnel for our first King recording session was as follows: Dick Vance, trumpet; Rudy Powell, alto and clarinet; Harold Clark, tenor; Al Williams, piano; Walter Page, bass; Ralph Jones, drums and Dickie Wells on trombone.

Later, as some of the fellows left we had replacements. Emmett Berry on trumpet, Herbert Lovelle on drums, Leroy Lovett on piano, who also did some arranging and wrote a tune which Al Hibler recorded called "Lights Down Low." He also penned the King Cole hit "Can't I." I also recall that Harold Clark was eventually replaced with Warren Lucky and then Lucky Thompson also played with the band for a while. Esmond Samuels also was with the group before Lucky.

The personnel of the band while on the Southern tour was: Shad Collins, trumpet; Dickie Wells, trombone; Rudy Powell, alto and clarinet; Ray Abrams, tenor; Danny Small, piano; Walter Page, bass; Ralph Jones, drums.

In 1953, came Hal "Cornbread" Singer's Orchestra. We did three weeks of the Joe Louis show at the Howard Theatre, Baltimore, Md., and Upton Theatre in Philly.

There were a number of other bands I played with that didn't work any spots but were organized mainly for recording purposes. Fred Norman's Orchestra for a Juanita Hall vocal date. Leroy Lovett's Orchestra for a few Ruth Brown dates. Jesse Stone also organized a band for a Ruth Brown session. I also played the

Colonial Tavern in Toronto with Al Sears Orchestra with the following personnel: Shad Collins, trumpet; Eli Robinson, trombone; Cliff Small, piano; Jumpin' George Jones, drums; Benny Moten, bass; Al Sears, tenor; Rudy Powell, alto and clarinet.

There was a band I recorded with for R.C.A. Victor but I don't believe the records were ever released. It was the Rudy Traylor Combo. He's now A & R man for Rama Records. Personnel: Kenneth Rickman, trumpet; Rudy Powell, alto; Bill Doggett, piano; Skeeter Best, guitar; Rudy Traylor, vibes and drums; Harold Jackson, bass.

Down through the years, I might mention a few more bands that I played with, often for just short periods.

Elmer Snowden Orchestra

I had a brief stay with this band in a club named "Martin Tavern." This club had been formerly named the "Capitol Club", popular in the twenties and then later, the Saratoga Club, where Luis Russell had a terrific eight piece group. A popular New Orleans pianist worked with Elmer at that time, whose name is "Fats" Pichon. Pichon was also a brilliant entertainer and I last heard he has been permanently appearing in the French Quarter of New Orleans. This was somewhere in the early 30's.

Billy Kato's Orchestra

In the middle of 1931, for just a few months, I was with Billy Kato's Orchestra. We worked the Broadway Danceland at 60th St. and Broadway - a taxi dance hall. Personnel was: Lee Blair, guitar; Bobby Cheeks, Johnny "Bugs" Hamilton, Billy Kator, trombones; Johnny Russell, Rudy Powell, clarinet and violins; Clarence Johnson, piano; John "Mule" Falls, bass; Edgar McIlvaine, drums.

Clarence Johnson interested me in arranging along with giving me many pointers and I made my first arrangement for Billy Kato, while a member of the band. I couldn't say whether Billy recorded or not. He didn't while I was with him.

Sam Wooding's Orchestra

Also in the 30's, I worked with Sam Wooding's Orchestra after his triumphant return from Europe. We played the Lafayette Theatre located at the time between 131st and 132nd Streets on 7th Avenue. I had the pleasure of meeting Gene Sedric, who is still a good friend and fine tenor and clarinet man, in the Wooding outfit. The musical director of the present Machito Afro-Cuban Orchestra was the lead trumpet player in that band...Mario Bauer. Mario also doubled on clarinet, which he played fluently.

Buddy Tate's Band

In 1953, I worked with "Buddy" Tate for eight enjoyable weeks in Ben Richardson's place. Buddy's band took me right back to the days when Kansas City was a great swing center with the aid of Lester Young, Herschel Evans, Buster Smith. Buster played a superb alto and tutored Charlie "Yardbird" Parker for quite a spell.

Personnel were: Pat Jenkins, trumpet; John "Shorty" Haughton, trombone; Rudy Powell, alto and clarinet; Buddy Tate, tenor and clarinet; Skippy Hall, piano & arranger; Clarence "Fats" Donaldson, drums; Carl "Flat Top" Wilson, bass.

QUESTION: What about your own philosophy in regard to jazz. What do you like to hear most in jazz? Small combo stuff, well arranged big band music? From your story, I got the feeling you liked a band that played together, well-rehearsed, good unison work, lots of finesse. That's why the Teddy Wilson band impressed you so much.

ANSWER: True! I like the big bands. I like playing in them. When they are well rehearsed, have lots of finesse...that's my meat. But small groups are interesting especially the type Eddie South had. This ensemble was so well rounded with its repertoire, it could play from concert to the blues and give a good account of itself. As you know, the Eddie South group played tangos, rhumbas, Viennese waltzes, etc.

QUESTION: Do you feel that the progressive jazz musician, the boppers, etc. are playing jazz? Many musicians of the 30's and 40's are often quoted as saying that jazz today just isn't jazz. Is that how you feel?

ANSWER: I believe Progressive jazz is to be and will be recognized as another division in jazz. Especially, when it is realized that the basic principle of all jazz is a solid four or two beats. When this is forgotten, you leave those who would want to dance "out in the cold." The four beats or two beats to a measure tends and does measure evenly or contrasts the theme. When the theme doesn't cooperate with the fours or twos, there will be no dancing; there won't be any jazz, swing.

QUESTION: Of the musicians today, who, in your opinion, are some of the most promising ones?

ANSWER: Lou Donaldson, alto sax man, has plenty of know how and is well versed in many forms of jazz through trial and error and plenty of research. Trumpeter Donald Byrd seems on the way to the top. G.G. Gryce arrangements in the modern idiom are tasty and aren't too complicated to follow. Billy Mitchell, formerly with Dizzy Gillespie, should be paid more attention to. There's a drummer with the Dayton Selby Trio by the name of Rudy Collins, who plays terrific drums. What makes him interesting to listen to, is that he listens to what is going on within this group. He at no time what-so-ever, over-plays, plus the fact that he is well schooled, has a good foot in connection with his bass drums, fast hands and uses his schooling for one advantage - to execute clearly and cleanly, not in a stiff manner.

QUESTION: Do you feel jazz has any message? Has jazz helped in race relations, in getting people together?

ANSWER: While the masses for years were having their differences in race relations, the musicians never stooped to the level of the masses. They went about their business in unity and brotherly love, trying to further the art of jazz. In my thirty some years of playing, whether it was North, South, East or West, I never found a speck of prejudice among musicians. I worked with a mixed band, that travelled through the "Land of You All" and come hell or high water, they would never separate. If the col-

oured side of a public place was unavoidable, everyone bedded down together. A story comes to me about a fine trombonist - Zolman "Porky" Cohen. We were all standing on the side of a ferry designated for "colored passengers". The attendant asked him to go to the white side of the boat, where he belonged". Porky answered, without emotion, "I am where I belong."

QUESTION: What about your own philosophy in regard to jazz. What do you like to hear most in jazz? Small combo stuff, well arranged big band music? From your story, I got the feeling you liked a band that played together, well-rehearsed, good unison work, lots of finesse. That's why the Teddy Wilson band impressed you so much.

ANSWER: True! I like the big bands. I like playing in them. When they are well rehearsed, have lots of finesse...that's my meat. But small groups are interesting especially the type Eddie South had. This ensemble was so well rounded with its repertoire, it could play from concert to the blues and give a good account of itself. As you know, the Eddie South group played tangos, rhumbas, Viennese waltzes, etc.

QUESTION: If you were to select an all-time, all-star band, who would you include?

PIANIST & LEADER: Count Basie.
TRUMPETS: Joe Wilder, Harold Baker, "Doc" Cheatham, Frank Galbreath and Joe Newman.
TROMBONES: Dickie Wells, "Big George" Matthews, Urbie Green, Quentin "Butter" Jackson.
ALTO & CLARINET: Hilton Jefferson
ALTO, CLARINET & FLUTE: Pete Clark
TENOR, CLARINET & FLUTE: George Irish
TENOR: Eddie "Lockjaw" Davis or George Kelly.
BARITONE & CLARINET: Al Gibson
BASS: Milton Hinton or George Divivier.
DRUMS: Jo Jones or Osie Johnson
GUITAR: Freddie Green or Steve Jordan;
VOCALS: Jimmy Rushing & Ella Fitzgerald.
ARRANGER: Jimmy Mundy & Buck Clayton.

QUESTION: Do you have any favorite records which you like to listen to?

ANSWER: When it comes to music, I like all types of concert orchestras, concert soloists, swing bands, progressive styled bands, good dixieland bands. I just like music...period. Of course, it all must be well played.

Rudy today, hold down the alto chair in Benton Heath's Orchestra at the New Gardens Ballroom, along with Abe Bolar on bass, Eddie Allen on trumpet, Floyd Casey on drums and Clarence Williams on tenor. He has been active in the recording field playing in the band that backed Jimmy Rushing on numerous record dates.



EDGAR HAYES ORCHESTRA. Back Row (Standing left to right) Ruth Ellington, Elmer James, Henry Goodwin, Bernard Flood, Leonard "Ham" Davis, Clyde Bernhardt, R. H. Horten, David "Jelly" James, Edgar Hayes (at piano). Standing at end of piano - Kenny Clarke. Seated - front row - left to right: Andy Jackson, Rudy Powell, Crawford Wethington, Roger Boyd, Joe Garland.



TEDDY WILSON ORCHESTRA

Back row-left to right: Al Hall-bass, J.C. Heard-drums, Al Casey-guitar, Harold Baker-tp., Jake Wiley-tb., Karl George-tp., Floyd "Stumpy" Brady-tb., Doc Cheatum-tp., Buster Harding at piano (also arranger). Front row - left to right: George Irish, Pete Clark, Rudy Powell, Ben Webster.



DON REDMAN ORCHESTRA

Back row - left to right: Jimmy Butts-bass, Wilbert Kirk-drums. Front row - left to right: Walter "Foots" Thomas-tenor, alto & flute, Rudy Powell-alto & Clarinet, Jerry Blake - baritone & clarinet.



Quite a few confusing statements surround the RED NICHOLS AND HIS PENNIES session of August 15, 1927 - the tunes were "Riverboat Shuffle", "Eccentric", "Ida", and "Feelin' No Pain". These tunes have been reissued many times. Even most recent notes on the session from the reissue LP jacket, the discographies, etc. fail to set the record straight.

Let's begin with a statement in The Melody Maker, June 1928: ".....the proof of Leonard Hayton's ability is found in such records as "Ida", "Riverboat Shuffle", "Feelin' No Pain", etc. by the Red Nichols crowd, which were orchestrated by Hayton and in which he is the pianist." The overall inference of the remark certainly is correct, but the details are in error. Hayton arranged only one of the tunes listed, "Ida".

Ralph Venables, writing in The Melody Maker, November 22, 1947, tried to straighten out matters with the following: "At the age of 19, Hayton participated in his first recording session --- the famous Red Nichols "Ida" date on which Pee Wee Russell was also making his wax debut. Asked to account for the generally accepted statement that Arthur Schutt was on the piano stool for that session, Lennie explained that he had made the arrangement of "Ida" and had therefore been invited along to share the '88' work with Schutt --- a similar state of affairs existing on the later "Poor Butterfly" date.

Now for the details. After listening again to the records, Red gave the following details: Personnel: Morning Session - Nichols, Leo McConville, Manny Klein(tp); Miff Mole(tb); Pee Wee Russell(cl); Fud Livingston(ts); Adrian Rollini(bass sax); Lennie Hayton (p); Dick McDonough(bjo); Vic Berton(dm). "Riverboat Shuffle" (E24224/5/6)

-Fud Livingston, arranger "Eccentric" (E24227/8/9)

-Fud Livingston, arranger

Afternoon Session - same personnel..... without McConville and Klein

"Ida" (E24230/1/2) -Lennie Hayton, arr.

"Feelin' No Pain" (E24233/4/5)

-Fud Livingston, arranger Adrian Rollini also onGoofus

Note that three masters were cut for each tune, that there were two distinct sessions on the same day, that Lennie Hayton is present on both sessions and that Schutt does not appear.

The "Poor Butterfly" session Hayton referred to must be the first 12-inch Brunswick record made by Nichols --- only

Cont'd on Page 16

reminiscing in TEMPO by Frank Kelly

CASPER REARDON once played hot harp with Abe Lyman..JOE "FINGERS" CARR (piano) is Lou Busch who played with Hal Kemp and George Olsen, and was once married to Kemp's vocalist, Janet Blair, currently a successful stage and TV actress..LOUIS PRIMA'S negotiating to buy the chic Hollywood "Macombo" from Mary Morrison, Charlie's widow..MADISON AVENUE HIPSTERS believe the new trend in TV will be jazz commercials with progressive musicians to write them..COMMUNIST POLAND recently recognized American jazz. A Polish magazine tells how to pronounce jazz stars' names. Sydney Beceze is Sidney Bechet, Miles Davis is Majlys Dewis. Kant Bejzy is Count Basie, Dzej Dzonsn is J.J. Johnson...Thelonius Monk is Talanius Mank-, Sara Woun is Sara Vaughn. Louie Armstrong is Czatchmo....FRANCIS THORNE, society and Watt St. man, is currently a jazz pianist in NYC at "Upstairs at the Downstairs"..... Until he died last fall at 91, JEAN SIBELIUS was the eldest of the 300 advisers to the Nat'l Arts Foundation. DICK CLARK (no relation to B.G.'s former tenorman) who conducts an ABC-TV R&R dance show, predicts that instead of R&R fading away, it'll become wilder than ever..Pops-crooner, Mr. PAT BOONE says when he hears an amateur composer's first efforts, and is certain if this lad can make his lyrics a little more confusing he can't help having a hit song... The shuttering of Buffalo's TOWN CASINO was a blow to nite club performers who rated it as one of the best paying spots in the East...OSCAR HAMMERSTEIN says he often receives letters from song writers bragging that they can turn out a song a day, and O.H. advises that he'd be more impressed if they'd write one good song per year...BERNIE CUMMINS JR. is attending Holy Cross College... Because he is a harness racing owner, STEVE ALLEN was photographed and fingerprinted.... It's alleged by the B'Way columnists that STEVE ALLEN, TENNESSEE WILLIAMS, MARLON BRANDO are being psychoanalyzed... FATS DOMINO's pals are rumoring that Fats totes twenty g's in cash around in his wallet..MYRON COHEN (real hip nite club comedian) hopes that the Army doesn't assign Elvis Presley to its Signal Corps - as lots of people don't get Elvis' message.... Jenny Burns of Brooklyn suggests that our Government ship Elvis, Little Richard and a 100 pc. R&R band to the Brussels World Fair, as our contribution of art. Jenny claims that Little Richard's screaming and Elvis' wiggles aren't any worse than Russian folk dances...DAN DAILEY refused the Robert Preston part in "The Music Man" and therefore lost out on a cool million, or so.....STAN KENTON's winning the Playboy mag's annual award SURPRISED music fans... Costs \$279,000 to get the

Cont'd on Page 19

BLUES IN REVIEW * * * * * by Barry Hansen

SONNY TERRY - Josie 828
86 Fast Freight Blues (JOZ-192)
86 Dangerous Woman (JOZ-193)

After an authentic sounding train whistle, the veteran Sonny Terry breaks into a joyful harmonica hoedown on FAST FREIGHT BLUES, which is very reminiscent of his famous old Capitol Americana 78, WHOOPIN' THE BLUES. On the reverse side he swings feelingly into a nice little vocal blues. The two sides are done skillfully and fervently, and are marred only by Terry's occasional attempts to be cute. The recording(technically) is about the most brilliant which has ever graced a blues record.

JIMMY REED - Veejay 270
93 A STRING TO YOUR HEART (57-811)
91 You're Something Else (57-810)

Another brace of fetching performances from the dependable Reed, who landed on the national R&B Hit Parade with HONEST I DO. These sides may not give him another sweeping hit, and both of them strongly echo some of Reed's earlier records. But each side is sung with sincerity of feeling, and both sides are quite moving. With the exception of originality, these two sides have everything, and it looks like Jimmy Reed wins again. Reed's harmonica is missing from these two sides; we hope to hear it again soon.

BILLY BOY - Veejay 260
59 Prisoner's Plea (57-749)
51 Rockin' Itis (57-751)

Two disappointing sides. On PRISONER'S PLEA, to an excellent instrumental accompaniment which earns most of the 69 points, the singer bleats out one of the most artificial ditties about prison life I have ever heard. The other side is even duller. To a jerky latin beat, Billy Boy sings another set of hopelessly trite lyrics. The side also contains a miserable example of bad harmonica performance. Billy Boy has made some great sides, such as DON'T STAY OUT ALL NIGHT on Veejay #171, but the present efforts are pretty poor.

COUSIN LEROY - Ember E-1023
90 I'm Lonesome (E-2134)
87 Up The River (E-2140)

The singer made a very favorable impression with his earlier release on Ember E-1016, and upholds it with the present coupling. UP THE RIVER is a determined, plodding slow blues, sung with intense emotion by Cousin Leroy in his high-pitched, excited voice. On I'M LONESOME the singer reaches an even higher peak

Cont'd on Page 19

EDISONIA

by Ray Wile

Edison Needle Size

Edison used the following needle sizes on his records.

2 MINUTE WAX - 35-40 diameter -17-20 radius.

4 MINUTE AMBEROL (wax and celluloid) - 8 diameter -4 radius.

DIAMOND DISCS - 8 diameter - 4 radius

LONG PLAYING DIAMOND DISCS - 2 diameter, 1 radius.

These dimensions are critical and if not adhered to, serious distortion can result.

Stroboscope Readings

As my readers all know, a strobe makes it easy to check the speeds of the Edison material being played. The normal cylinder speed was 160 rpm and we shall print a strobe for this speed in an early issue. The normal disc speed was 80 rpm. A good strobe for this and for Pathe discs is printed in this issue. If you will notice, speeds are also indicated for 76.6 and 78.3. When used under a normal 60 cycle light source, the lines will appear stationary if the record is playing at the correct speed.

Care and preservation of the Diamond Disc

Recently the whole problem of the preservation of records has come to the attention of the Library of Congress. The Library has begun its own investigations under the terms of a grant from one of the foundations. With this in mind I should like to pass on some of my own findings picked up in the course of my collecting Diamond Discs.

1) Playback- The Diamond Disc should NEVER be played with a steel needle. Damage is almost immediate and is certainly permanent. They should be played with a diamond as all of the Edison ads specified. Ideally the original reproducer produces the finest results. The electric reproducer that the Edison Company marketed during the last 1 1/2 years of the company's history is heavy and apparently does wear the records rapidly.

In the case of lamination warps, special care should be exercised since the lamination could be punched through easily. I've had it happen to my records and it's a lesson that one learns easily.

2) Cleaning of the records- The original instructions on the Edison sleeves always specified cleaning the discs with alcohol and NOT water. The reason is obvious. The Diamond Discs have a core of wood pulp and it is probable that moisture penetration is the main reason for the lamination warps that so often have spoiled the early Edisons. Where a re-

cord was completely grimy I have used a mild solution of detergent and lukewarm water being careful to keep the solution away from the outer edges and the spindle hole. I then usually follow this treatment with an alcohol rub drying the record thoroughly after each step. If a white label copy is being cleaned, be careful to keep the alcohol away from the label since the alcohol will smear the printing.

3) Edge treatment- The critical area in terms of lamination curl are the edges of the discs. It is here that moisture can and does take place. I would suggest a thin coating of wax, applying it to the exposed areas. Working the wax into the spindle hole would also help protect the record.

4) Surface treatment- Here the field is wide open. Probably an anti static material might be useful since a small amount of static electricity could and does build up in playing. I've always thought that a lubricant of some type might aid in the playing but I've never really explored this problem.

5) Humidity Control- Needless to say, the Edisons will fare best when they are stored in an area in which there is a controlled humidity. Wide variations of humidity can and does do damage to Edisons. Probably the precautions used in the more advanced libraries and archives for humidity control would apply.

Since much of the above is based on my own observations, it is probable that others have material to add. Please let us know and we will print your findings in a follow-up article.

Cylinder molding

In Record Research for March/April 1958 a note was included concerning the method of producing the gold moulded cylinders. Since then the Rev. Harlan B. Kishpaugh sent in the following additional details:

"You may be interested in knowing that in the past year I met a patriarch living near Kingston, New York, who worked with Edison before the turn of the century, and who was able to tell me considerably. As a matter of fact, his memory has failed on many points, but he seems to remember the G.M. process quite clearly. This is testified to by his giving me substantially the same account of the gold molded process as you quote from Bryan's book. However, he states that the ordinary name for the application of the gold was "sputtering." Also, while Bryan says, 'After the original record was withdrawn'—this old fellow says the original wax was simply melted out after the electro-plating was finished. This plating was in three parts, he said; first the gold, then a copper layer, then a final layer of some metal that looked like nickel, but he wasn't sure just what it was."

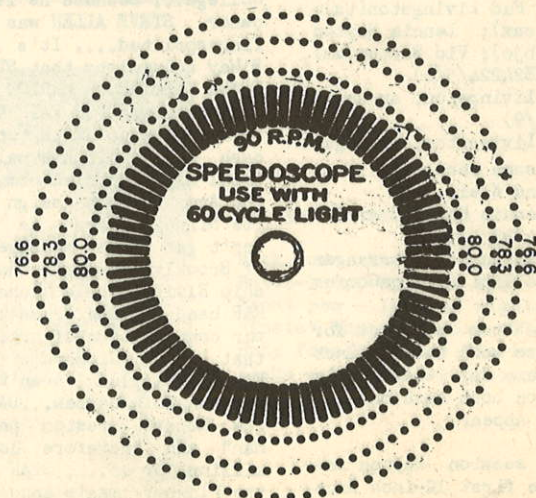
"Furthermore, in the matter of removing the record from the mold later—that is, any of the actual cylinders for marketing—he said the only secret was temperature. After the block cooled to a certain point, it just came out because it had contracted. Then, he said, before it could cool much more, the center was bored out. It was then stamped, polished, inspected and boxed."

"He stated that the material was pumped upward into the mold; he was vague about the amount of pressure, but inferred it was pretty high in poundage per square inch."

That's it for this issue.

Wanted for Edisonia. Edison materials, catalogs, recordings, stock books and the likes. Send a listing of what you have or send for a want list and a listing of Edison duplicates.

Ray Wile
138-47 Barclay Ave.
Flushing 55, New York



CONTINENTAL JAZZDISCOLOGY

By HAROLD FLAKSER

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

A DJANGO REINHARDT DISCOGRAPHY OF BLUE STAR AND SUNDRY DERIVATIVE LABELS: April, 1947 — December, 1947; March, 1953 REVISED(11/58)

In the June, 1955 issue of RR, this researcher attempted a discographical survey of the recorded efforts of Django Reinhardt on BLUE STAR and sundry-derived labels. That work contained numerous inaccuracies and incompleteness. Subsequent issues of RR, from time to time, contained some corrections and additions; but, as these are rather scattered about, it has been deemed expedient, by this researcher, to have a completely revised effort encompassed within the pages of one issue.

PERSONNELS & INSTRUMENTATIONS

#1 DJANGO'S MUSIC(DJANGO REINHARDT et son Orchestre du Boeuf sur le Toit): tpt; Vincent Casino, Louis Menardi, Jo Boyer; tbn: Andre Lafosse, ? ?; as: Michel de Villers; ts: Jean-Claude Fohrenbach; p: Eddie Bernard; bs: Willy Lockwood; solo g: Django Reinhardt; g: Joseph Reinhardt; dms: Al Craig

#2 DJANGO REINHARDT & LE QUINTETTE DU HOT CLUB DE FRANCE: as: Michel de Villers; solo g: Django Reinhardt; g: Joseph Reinhardt; p: Eddie Bernard; bs: Willy Lockwood; dms: Al Craig

#2a NOTE: The three titles corresponding to '2a' are unissued. 'Pressed' white-label test copies of these recordings, in possession of this discographer, give no credits other than titular. Personnel is identical to that obtaining for #2, except that, for as, substitute, clt, played by, de Villers

#3 DJANGO REINHARDT & LE QUINTETTE DU HOT CLUB DE FRANCE: clt: Hubert Rostaing; solo g: Django Reinhardt; g: Joseph Reinhardt; bs: Ladislav Czabanyck; dms: Andre Jourdan

#4 DJANGO REINHARDT & LE QUINTETTE DU HOT CLUB DE FRANCE: clt: Hubert Rostaing; solo g: Django Reinhardt; g: Eugene Vees; bs: Emmanuel Soudieux; dms: Andre Jourdan

#5 DJANGO REINHARDT & LE QUINTETTE DU HOT CLUB DE FRANCE: clt: Hubert Rostaing; solo g: Django Reinhardt; g: Joseph Reinhardt; bs: Emmanuel Soudieux; dms: Andre Jourdan

#6 REX STEWART QUINTET: tpt: Rex Stewart; clt: Hubert Rostaing; g: Django Reinhardt; bs: Ladislav Czabanyck; dms: Ted Curry

#7 DJANGO REINHARDT et ses rythmes: g: Django Reinhardt; p: Maurice Vander; bs: Pierre Michelot; dms: Jean-Louis Viale

NOTE: In these instances where a 'PART' number, only, obtains, between the label & the run-off groove, to the exclusion of an 'ST' number, than the PART number would appear to be the true matrix number and is indicated in lieu of the non-obtaining 'ST' number. This situation obtains only for the October 4, 1947 and the March 10, 1953, sessions. In those instances where both an 'ST' and 'PART' series obtain, than the true matrix number (i.e., the 'ST' number), only, is indicated

#1 ST 1984 MINOR BLUES Paris 59 4/1(1)/47
#2a ST 1985 CLAIR DE LUNE Bst Unissued
#2 ST 1986 PECHE A LA MOUCHE Bst 59
#2a ST 1987 L'ENTREMENT MADEMOISELLE Bst Unissued
#2a ST 1988 MELODIE AU CREPUSCULE Bst Unissued

Paris, 7/6/47
#3 ST 2086-2 FOR SENTIMENTAL REASONS Bst 30
#3 ST 2087-1 DANSE NORVEGIENNE Bst 38; DIAL(IP) 218; PERIOD SPL 1201
#3 ST 2088(-1(?2a)) BLUES FOR BARCLAY(2) DIAL(IP) 218(2); PERIOD SPL 1201(2)
#3 ST 2088-2 BLUES FOR BARCLAY Bst 30
#3 ST 2089-3 FOLIE A AMPHION Bst 33
#3 ST 2090-1 VETTE Bst 37
#3 ST 2091-1 ANNIVERSARY SONG Bst 33; DIAL(IP) 214(3); PERIOD SPL 1201
#3 ST 2092-1 SWING 48 Bst 37; DIAL: 754, 214(IP)(4); PERIOD SPL 1201(4)

Paris, 7/18/47
#4 ST 2104 SEPTEMBER SONG Bst 46
#4 ST 2104-2 SEPTEMBER SONG CELSON(It) TZ 3013; DIAL(IP) 214; PERIOD SPL 1201
#4 ST 2105 BRAZIL Bst 50; CELSON(It) TZ 3011; DIAL(IP) 214(5); PERIOD SPL 1201
#4 ST 2106 I'LL NEVER SMILE AGAIN Bst 42
#4 ST 2106(-2(?6a)) I'LL NEVER SMILE AGAIN DIAL(IP) 218(6); PERIOD SPL 1201
#4 ST 2107-3 NEW YORK CITY Bst 46; CELSON(It) TZ 3013(7)
#4 ST 2108 DJANGO'S BLUES Bst 38; DIAL: 754(8), 214(IP)(8); PERIOD SPL 1201(9)
#4 ST 2109 LOVE'S MOOD Bst 98
#? ST 2110(10) ?
#? ST 2111(10) ?
#4 ST 2112 I LOVE YOU Bst 42

Paris, 10/4/47
#5 PART 4763-1 TOPSY Bst 53; WAX 108; ESQUIRE 10-015; DIAL(IP) 214(11); PERIOD SPL 1201
#5 PART 4764-1 MOPPIN' THE BRIDE Bst 54; DIAL(IP) 214(12); PERIOD SPL 1201
#5 PART 4765-1 INSENSIBLEMENT Bst 50; CELSON(It) TZ 3011
#5 PART 4766-1 MANO Bst 54; DIAL(IP) 214
#5 PART 4767-1 BLUES PRIMITIF Bst 53; WAX 108; ESQUIRE 10-015; DIAL(IP) 218; PERIOD SPL 1201
#5 PART 4768-1 GIPSY WITH A SONG(13)(Part 2) Bst 55; DIAL(IP) 218(14)
#5 PART 4769-1 GIPSY WITH A SONG(Part 1) Bst 55

Paris, 12/10/47
#6 ST 2220-3 NIGHT AND DAY Bst 73; CELSON(It) TZ 3018; DIAL(IP) 218; PERIOD SPL 1201
#6 ST 2221-3 CONFESSIN' Bst 73; CELSON(It) TZ 3018; DIAL(IP) 218; PERIOD SPL 1201
Paris, 3/10/53
#7 PART 17361-21 NUAGES - NIGHT AND DAY - INSENSIBLEMENT - BLUES FOR IKE Bst(IP) BLP 6830; CLF:(IP:) LGC 516,(EP:) 509; VERVE(IP) MG V-8015; FELSTED(IP) EDL 87005; RAMPA(Arg)(IP) LRM 25308
#7 PART 17362-21 BRAZIL - SEPTEMBER SONG - CONFESSIN' - MANOIR DES MES REVES Bst(IP) BLP 6830; CLF:(IP:) LGC 516,(EP:) 509; VERVE(IP) MG V-8015; FELSTED(IP) EDL 87005; PAMPA(Arg)(IP) LRM 25308

RHYTHM & BLUES

By
ANTHONY
ROTANTE

THE RECORDS OF CHAMPION JACK DUPREE

CHAMPION JACK DUPREE ON 'OKEH' LABEL
Ch. J. (p & vo) with bass - gu Chicago, June 13, 1940
WO 3108a OKEH 05769 GAMBLIN' MAN BLUES Cq 9369
3109a " 05656 WORKHOUSE MAN BLUES
3110a " 05656 CHAIN GANG BLUES
3111a " 05769 NEW LOW DOWN DOG Cq 9369
3112a " 05713 BLACK WOMAN SWING
3113a " 05713 CABBAGE GREENS #1
3114a " 05823 CABBAGE GREENS #2
3115a " 05823 ANGOLA BLUES

Chicago, Jan. 23, 1941
C 3555 OKEH 06152 MY CABIN INN
3556 " 06197 BAD HEALTH BLUES
3557 " 06068 THAT'S ALL RIGHT
3558-1 " 06104 GIBING BLUES

Ch. J. (p & vo) Wilson Swain (b) Chicago, Jan. 28, 1941
C 3589-1 OKEH 06104 DUPREE SHAKE DANCE Cq 37335
3590 " 06068 MY BABY'S GONE
3591 " 06197 NEED HEAD WOMAN
3592 " 06152 JUNKER BLUES

Ch. J. (p & vo) (unknown el gu & b) Chicago, Nov. 27, 1941
C 4066-1 OKEH 06642 ALL ALONE BLUES (JD)
4067 " 06597 BIG TIME MAMA
4068 unissued SHADY LANE
4069 unissued HURRY DOWN SUNSHINE
4070 unissued JACKIE P. BLUES

Ch. J. (vo & p)
C 4071 OKEH 06597 HEAVY HEART BLUES
4072 unissued MORNING TEA
4073-1 OKEH 06642 BLACK GOW BLUES (JD)

CHAMPION JACK DUPREE ON 'ALERT' AND 'ASCH' LABELS
1942 - 1944

& His Quintet: ts - p - gu - b - dms
ALERT 421 HIGHWAY 31 (JD)
" " FIFTH AVENUE WOMAN (JD)

with Sonny Terry (harmonica)*
SO 17 SOLO 10-014* ONCE I HAD A GIRL (JD)
SO 21 " " BLACK WOMAN BLUES (JD)

Jack Dupree (p) Sonny Terry (har) Brownie McChes (gu)
1942

FOLKWAYS ALBUM PP 59 JITTERBUG
no details
FOLKWAYS ALBUM PP 71 MEXICAN REMINISCENCES (previous unissued)

vo with p.
MA 1229 ASH 550-2 TOO EVIL TO CRY
(Rev. Nora Lee King)

FOLKWAYS ALBUM PP 53 SLOW BOOGIE

CHAMPION JACK DUPREE ON 'CONTINENTAL' AND 'LENOX' LABELS

Trio: Ch. Jack (p & vo) unknown gu. & bass
HS 3929 CONTINENTAL 6065 LET'S HAVE A BALL (JD)
3931 " 6065 HARD FEELING (JD)
3932 " 6064 HOW LONG HOW LONG BLUES (Lagroy, J. & P. R. King)
3935 " 6064 I THINK YOU NEED A SHOT (Johnny Temple)

& His Trio Ch. Jack (p & vo)
HS 4021 LENOX 505 BAD WHISKEY & WILD WOMEN
4024 LENOX 505 BUS STATION BLUES

CONTINENTAL 6066 GOING DOWN SLOW
MEAN OLD FRISCO

CHAMPION JACK DUPREE ON 'JOE DAVIS' LABEL - Probable dates
1945 - 1946

Vocals with piano

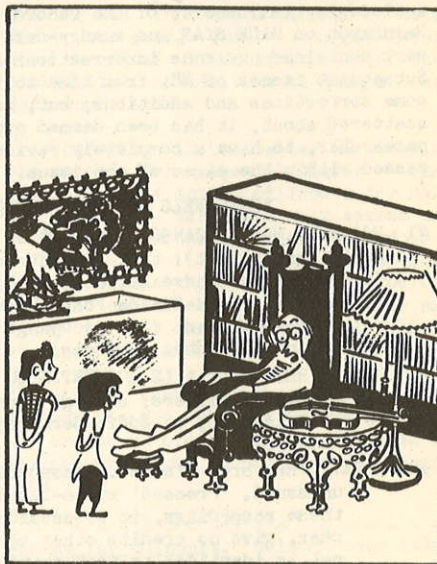
JOE DAVIS 5100 HUM COLA BLUES (JD)
" " SHE MAKES GOOD JELLY (JD)
" 5101 JOHNSON ST. BOOGIE WOOGIE (JD)
" " I'M GOIN DOWN WITH YOU (JD)
" 5102 F.D.R. BLUES (JOE DAVIS)
" " GOD BLESS OUR NEW PRESIDENT (JOE DAVIS)
" 5103 COUNTRY JAIL SPECIAL (JD) JS 559
" " FISHERMAN'S BLUES (JD)
" 5104 LOVERS LANE (JD) " 581 DA3-5
" " BLACK WOLF (JD) " " 3-6
" 5105 WALKIN' BY MYSELF " 563
" " OUTSIDE MAN " " 3-2
" 5106 FORGET IT MAMA " 574 DA3-1
" 5106 YOU'VE BEEN DRUNK " " 3-2
" 5107 SANTA CLAUS BLUES
" " GIN MILL SAL
" 5108 LOVE STRIKE BLUES (JOE DAVIS) (DA504)
" " WET DECK MAMA (DUKE LAZONGA) (505)
CELEBRITY 2012 BIG LEGGED MAMA (JD) (506)
" " I'M A DOCTOR FOR WOMEN (JD) (507)

Cont'd on Back Page

* LOOK FOR OUR NEXT ISSUE *
* for a surprising *
* fascinating *
* feature *

RIM CHIPS

by Harris



"Rock and what?"

A NEW BOOK

JAZZ - NEW ORLEANS
(1885-1957)

BY
SAMUEL B. CHARTERS

A BIOGRAPHICAL INDEX TO THE NEGRO
MUSICIANS OF NEW ORLEANS.

JAZZ MONOGRAPHS NO. 2

PRICE \$3.00 (THREE DOLLARS)

PUBLISHED BY: WALTER C. ALLEN,
168 CEDAR HILL AVENUE, BELLEVILLE 9,
NEW JERSEY.

RECOMMENDED HIGHLY BY CRITICS ALL
OVER THE WORLD.

CONTINENTAL JAZZDISCOLOGY (Cont'd from Page 17)

FOOTNOTES

- (1) The precise recording date, in April, is not known, to this discographer.
- (2) The tune obtained on DIAL (LP) 218 (Side B - Track 1) and on PERIOD SPL 1201 (Side 2 - Track 4), is an alternate matrix of the BLUES FOR BARGLEY version (ST 2088-2), issued, originally, on B&T 30. The matrix from which the American-issued version (on DIAL & PERIOD) stems is unissued in France. Both American-issued versions of this tune, are mistitled, GYPSY SWING.
- (2a) The precise numerical signification of the American-issued version, is unknown to this discographer. The American-issued versions probably stem from, ST 2088-1; -- however, further confirmation is required re this point.
- (3) Mistitled, on, DIAL (LP) 214 (Side B - Track 1), MARDI GRAS.
- (4) Mistitled, on, DIAL: 754 & 214 (Side B - Track 2) and, PERIOD SPL 1201 (Side 1 - Track 6), SWING 49.

A further note on the American-issued versions, is in order. The DIAL version (i.e., both 78rpm & 33 1/3rpm), was pressed from a stamper produced in the U.S. and not from the original BLUE STAR 'mother' or stamper. The slightly faster tempo and consequently higher pitch of the DIAL version -- which is the result of one or both of the turntables involved in the dubbing process, being slow -- probably has led to the incorrect conclusion that the DIAL version was pressed from a matrix other than that from which the original BLUE STAR issued release stems. In actuality, both the French and American-versions stem ultimately from the identical matrix. The PERIOD version appears to be simply, a re-mastering of the DIAL version.

- (5) Mistitled, on, DIAL (LP) 214 (Side A - Track 4), SANTOS.
- (6) Mistitled, on, DIAL (LP) 218 (Side B - Track 2), I'LL NEVER SMILE.
- (6a) The precise numerical signification of the American-issued version, is unknown, to this discographer. What is known, to this discographer, is that the American issued version stems from a matrix, alternate to that of the French-issued BLUE STAR release. It is quite possible that the American-issued version stems from the following matrix: ST 2106-2.
- (7) Mistitled, on, GELSON (LP) TZ 3013, FAST AND HOT.
- (8) Mistitled, on, DIAL: 754 & 214 (Side B - Track 3), BLUES BARBIZON.
- (9) Mistitled, on, PERIOD SPL 1201 (Side 1 - Track 7), DJANGO BLUES.
- (10) Data relating to corresponding artistic credits re these two matrices, are unknown to this discographer. Details are required for these two matrices.
- (11) Mistitled, on, DIAL (LP) 214 (Side A - Track 1), CAMP MEETING.
- (12) Mistitled, on, DIAL (LP) 214 (Side A - Track 3), THE WEDDING MARCH.
- (13) Under this title, on PERIOD SPL 1201 (Side 2 - Track 2), is actually BLUES CLAIR, pirated from the PATHE-MARCONI'S 'SWING' label (rec. 2/26/43) and mistitled on the PERIOD LP issue, GYPSY WITH A SONG. The BLUES CLAIR title, is falsely entitled BLUE DJANGO, on DIAL (LP) 218 (Side A - Track 3).
- (14) Mistitled, on, DIAL (LP) 218 (Side A - Track 2), GYPSY WITHOUT A SONG.

IT SHOULD BE NOTED, further, the sleeve of PERIOD SPL 1201, credits, erroneously, the composition of, all fourteen titles to Django Reinhardt! This is stated as follows:

"(The above are all original compositions of Django Reinhardt)"
Reinhardt is, thus, credited, erroneously, with the composition of the following tunes: TOPSY, SEPTEMBER SONG, BRAZIL, ANNIVERSARY SONG, DANSE NORVEGIENNE, I'LL NEVER SMILE AGAIN, CONFESSIN' & NIGHT AND DAY!!!

Several additional comments are in order. Of the total of 18 individual tracks issued on the two DIAL LPs and the solitary 78rpm, there is a total of 12 instances of mistitling (66 2/3%). The two DIAL LPs contain 10 instances of mistitling; and the one 78rpm has both sides mistitled! As for the PERIOD LP issue, four of the tunes are mistitled of the 14 issued.

Address all inquiries to: --
Harold Flakser, 8100 - Bay Parkway,
Brooklyn 14, New York, U. S. A.

LOOKING BACKWARD (CONT'D FROM PAGE 15)

nearest, JOHN WHITE, the "Lonesome Cowboy" ever got to the Wild West was a summer on a dude ranch in Arizona...SID GARY as a child was soloist in the choir of CANTOR JOSEF ROSENBLATT.

REM. IN TEMPO (Cont'd from Page 11)

Perry Como TV show on the air...JERRY COLONNA claims he wanted a mustache since he saw his grandpa's jet black curving upward to points with a span of ten inches. So Jerry says he'll never be caught without one. Incidentally, those discs that Jerry made, accompanied by Fud & his Fuddy Bears, was a group led and arranged by FUD LIVINGSTON. Fud was arranger and conductor of Pinky Tomlin's band and arranger for Bob Zurke, White-man, Don Voorhees, Kostelanetz, Al Goodman, Nat Shilkret etc.... That's it for now. Send your queries, comments to me at 625 W. 169 Street, New York 32 N.Y.

BEYOND THE IMPRESSION (Cont'd from Page 15)

worth, sax; and Victor Arden, piano. The Fred Van Eps Four consisted of Van Eps, banjo; Joe Green, xylophone; Nathan Glantz, sax; and Frank Banta, piano. The group is believed by Lew to have introduced WHISPERING on Emerson record.

Lew, who is the younger, joined the New York picture in the mid-20s playing shows (Panama Hattie), writing, on NBC staff and then moving the course through "Novelty" bands, radio groups (for example, in the Charles Previn Camel Cigarette Band in 1931 with T.D., J.D., Fuz Farrar, Bix, Tony Parenti, and trombonist Cliff Heather). Later he traveled with George Van Eps demonstrating Ediphone Electric Guitar. This experience so alienated George toward the electric guitar for more than a decade (who said "it should have been longer"?).

While with the Previn Camel band Lew was pitcher for the PLUNKETT'S ALL STAR Base ball team which played against other bands and show teams. The PLUNKETT team (and Lew hopes to find a picture of them) included Bix, Red Nichols and JD - outfield; T.D. - catcher; Larry Binyon - 3rd base; and Slim Cro, (drummer) - 1st base.

This reminded Lew that after Plunkett's was no more, the Hurley-Daley (spelling?) Saloon at 6th Ave & 49th St., near the studios became the musicians hangout. He claims to have observed the machinery grinding away here which resulted in the formation of the Glenn Miller and T.D. bands.

I shall be glad to try to pin Lew down to specific information if anyone has questions. Already he has identified for me some test pressings (Decca) giving personnel as Venuti, Rollini, Binyon, McGrath, McDonough, Engle, and Bernstein. With some changes this group did record the TAP ROOM date for Decca a little later. Still some question in my mind whether guitar might be Frank Victor and does anyone know who was the drummer at the Adrian Tap Room?

You can hear some guitar by Lew Green on the Sonny Dunham sides for Variety (Estrellita, etc.)

Any queries, comments can be addressed to John Steiner, 1637 N. Ashland
Chicago 22 Illinois

BLUES IN REVIEW (Cont'd from Page 11)

of excitement in an up-tempo blues. The instrumental work is excellent. There is especially good harmonica on I'M LONESOME and a nice blue guitar on UP THE RIVER.

MAGIC SAM - Cobra 5021
91 Look Whatcha Done (C1031)
91 Everything's Gonna Be Alright (C1030)

Two very pleasant blues sides, featuring a bright electric guitar, a good rhythm section and an excellent singer. EVERYTHING'S GONNA BE ALRIGHT (all right) achieves a very nice lowdown country sound on a slow blues. LOOK WHATCHA DONE is a fresh-sounding, swinging side highly reminiscent of Chess' Jimmy Rogers. Recommended.

Note: Number appearing to the left of the title (90 - I'm Lonesome) is a rating evaluation of the recording. The highest rating is 100.

Address all comments to Barry Hansen of 1963 Sheridan Ave. South, Minneapolis 5 Minnesota.

BEHIND THE COBWEBS (Cont'd from Page 14)

any other Hudson issues? We also urgently request any data on Baldwin, Chataqua, Embassy, Mitchell, National, Music Box, and any other 11000 series catalog numbers on unmentioned labels which may be part of the same B&M group!

We conclude this first "Cobwebs" in Record Research with a familiar plea to our Changer readers. We are looking for data on records on the non-major labels for the period 1918 to 1932, and would appreciate data from any such records that our readers may have for which we don't already have listings or the records. Just send us a list of those you have by label name and catalog numbers. We'll then request data only on those we don't yet have, saving you as much work as possible. If you are within roughly 150 miles of New York City, we'll be glad to drive out and do all the work ourselves. Just let us know. All data and comments should be sent to us at Salem Road, RFD 2, Pound Ridge, New York, or c/o Record Research. See you next issue.

SWINGING WITH ZACC (Cont'd from Page 15)

cordings with Parham for Victor and that he really got a charge out of his washboarding on 'Washboard Wiggles'.

Just as we got warmed up on Parham, Ernie had to leave for an engagement and that was that. So, we'll have to wait to see Ernie again. That Parham band was a fine jazz group and we certainly hope we can clarify its personnel through drummer, Ernie Marrero. Incidentally Ernie is not related to the New Orleans Marreros.

See you in a forthcoming issue. I would like to hear from you. My address is: 419 Tenth Avenue, New York City N.Y.

Announcing--

The Jazz Review

First Issue
due in
NOVEMBER

Single issue 50c
1 year (12 issues) \$4.50
2 years (24 issues) \$8.00
Send subscriptions to
THE JAZZ REVIEW
Village Station, P.O. Box 128
New York 14, New York

Vol. 1, No. 1 includes:

Sonny Rollins by Gunther Schuller
Walter Page's Story as told to Frank Driggs
A View of Criticism by Bill Russo
A Collection of Blues Lyrics

Reviews include JOHN LEWIS by Bob Brookmeyer, MILES DAVIS by Dick Katz, BILLIE HOLLIDAY by Glenn Coulter, KING OLIVER by Larry Gushee, HORACE SILVER by Bill Crow, SONNY ROLLINS' "Freedom Suite" by Art Farmer, The Horn by Orrin Keepnews, JELLY ROLL MORTON by Guy Waterman, JIMMY GIFFRE by George Russell, JIMMY RUSHING by Wen Shih.

We specialize in facts and statistics about anybody or anything in the general field of phonograph history, compiled with great care from years of continual research and interviews. After three



years of publishing, our archives still bulge with inexhaustible data. Most of our readers save this important magazine as permanent reference, and requests for back issues are constantly being filled.

Annual subscription only \$1.50 or 30¢ each.

RECORD RESEARCH MAGAZINE
131 HART STREET BROOKLYN, NEW YORK

CHAMPION JACK DUPREE ON 'APOLLO' probably 1949 - 1950

& His Band: unknown tp - ts - p - gu - b - dms.

R 1325-2 APOLLO 407 COME BACK BABY(JD)

1328-2 " 407 CHITLIN'S AND RICE(JD)

JACK DUPREE & HIS BAND p - gu - b - dms

R 1362 " 413 ONE SWEET LETTER(Holmes-J. Dupree)

1363

1364 " 421 LONESOME BEDROOM BLUES(Dupree-Katz)

1365 " 421 OLD WOMAN BLUES(Dupree-Berman)

1366 " 413 MEAN MISTREATIN' MAMA(JD)

JACK DUPREE & HIS BAND on Apollo 426 } Al King(ts); Big Chief
 JACK DUPREE with Big Chief's Blue } (p); Brownie McGhee(gu);
 Stars on Apollo 428 } Thomas Barney(b); Ernest
 Hayward(dms).

R 1446 " 426 DEACON'S PARTY(JD)

1447 " 428 MY BABY'S COMIN BACK HOME

1448 " 428 JUST PLAIN TIRED

1449 " 426 I'M GONNA FIND YOU SOMEDAY(Eda Haymes)

CHAMPION JACK DUPREE ON 'KING' RECORDS

William 'Jack' Dupree, (p & vo.); Sydney Grant, (ts); Mickey
 Baker, (gu); Cedric Wallace, (b); John Tylor, (dms)

N.Y.C. April 7, 1953

K 8391-1 KING 4651 AIN'T NO MEAT ON DE BONE

8392-1 " 4633 THE BLUES GOT ME ROCKIN' (J.D.)

8393-1 " 4633 TONGUE-TIED BLUES(Freed-Dupree)

8394-1 " 4651 PLEASE TELL ME BABY

William 'Jack' Dupree, (p & vo.); Alexander Lightfoot, ();
 Nathaniel Parrilliat, (); Milton J. Batista, (); Edwin
 Maire, (); Charles W. O'Connor, ()

King Studios, Cincinnati, Ohio

Nov. 30, 1953

K 9344-1 King 4695 WALKING UPSIDE YOUR HEAD

9345-1 " 4706 RUB A LITTLE BOOGIE('m)

9346-1 " 4695 HARD FEELING

9347-1 " 4706 CAMILLE(JD)

William 'Jack' Dupree, (p & vo.); Sydney Grant, (ts); Jerome
 Barr, (gu); Cedric Wallace, (b); Cornelius Thomas, (dms).

Beltone Studios, N.Y.C., Feb. 15, 1955

K 8524-1 KING 4797 HARELIP BLUES(Lucille Dupree)

8525-1 " 4779 TWO BELOW ZERO(Lucille Dupree) - no (Ts)

8526-1 " 4797 LET THE DOORBELL RING(LD)

8527-1 " 4779 BLUES FOR EVERYBODY(Glover-Dupree)-no(Ts)

William 'Jack' Dupree, (p & vo.); Robert Johnson, Jr., (ts);
 Mickey Baker, (gu); Ivan C. Rolle, (b); Calvin Shields, (dms).

Beltone Studios, N.Y.C., June 27, 1955

K 8563-1 KING 4827 THAT'S MY PA (LD)

8564-2 " 4859 SHE COOKS ME CABBAGE (LD)

(8565 & 8566 by Little Willie John)

Add Willis Jackson, (ts)

June 29, 1955

K 8567-1 KING 4876 FAILING HEALTH BLUES(LD)

8568-1 " 4827 STUMBLING BLOCK(LD) (no sax or piano
audible)

8569

8570 " 4938 MAIL ORDER WOMAN

(King states that 8569 was recorded by another artist but
 failed to mention who did record the side. Could it be
 Little Willie John?)

William 'Jack' Dupree, (p & vo.); Lloyd Trotman, (b); Cliff
 Leomans, (dms). Beltone Studios, N.Y.C., Sept. 14, 1955

K 8597-2 KING 4859 SILENT PARTNER(Glover-Mann)

8598-1 " 4885 HOUSE RENT PART(BABS GONZALES)

8599-1 " 4938 BIG LEG EMMA'S

(8598 was issued under Babs Gonzales' name)

With Mr. Bear; Details as to recording date and personnel
 were not in file but probable personnel is - William 'Jack'
 Dupree, Teddy McRae, (Mr. Bear) 'walking on the one side and
 shouting on the other; DeHart Hubbard, (dms); Joe Williams, (b).
 K 9652-1 KING 4812 WALKIN' THE BLUES (Dupree-Bear)
 9653-1 " 4812 DAYBREAK ROCK (T. McRae)
 (2nd side as 'Mr. Bear')

William 'Jack' Dupree, (p & vo.); Alfred Dreares, ();
 George Smith, (har); Barney Richmond, Jr., (); and others.
 King Recording Studios, Cincinnati Ohio
 Nov. 8, 1955

K 9705-1 KING 4906 OVERHEAD(Glover-Toombs)

9706-1 " 4876 ME AND MY MULE(JD)

9707-1 " 4906 SO SORRY, SO SORRY(JD)

CHAMPION JACK DUPREE ON 'RED ROBIN' LABEL

Ch J. (p & vo.); Sonny Terry(har); Probably Brownie McGhee
 (gu); (b); (dms or washboard) 1954

R 3010 RED ROBIN 109 STUMBLIN' BLOCK BLUES(JD)

3011 " 112 *HIGHWAY BLUES

3012 " 112 SHAKE BABY SHAKE

3013 " 109 *NUMBER NINE BLUES(Robinson)

FORM 3547 REQUESTED

RECORD RESEARCH
 131 HART STREET
 BROOKLYN 6, NEW YORK



ERNIE SMITH, the contributor of this
 issue's article "Saga of a Sideman"
 has long been interested in jazz.
 His jazz teeth were cut during the
 swing era of the mid and late '30's.
 He's been with it ever since.

Vocationally speaking...he is an
 Art Director with a pharmaceutical
 advertising agency.

Sonny Terry(har & vo.); Brownie McGhee (gu & vo.);
 Ch Jack Dupree(p)

R 3014 " 110 HARMONICA HOP

3015 " 110 'DOGGIN' MY HEART AROUND

3016 " 111 DON'T DOG YOUR WOMAN

3017 " 111 DAISY

(110 as Sonny Terry and 111 as Brownie McGhee)

R 3076 " 130 DRUNK AGAIN(JD)

3077 " 130 SHIM SHAM SHIMMY(Robinson&Robinson)

BOBBY HARRIS with Jack Dupree Band on 'DERBY' label...Date??

D 765 DERBY 770 DRINKIN' LITTLE WOMAN(vo. Little Boy Blues)

771 " " BABY YOU SAY YOU LOVE ME

" 773 UP AND DOWN THE HILL

" " DOGGIN' BLUES

CHAMPION JACK DUPREE ON 'GROOVE' AND 'VIK' LABELS 1956-1957

Ch Jack signed with Groove Records, October 1956

Jack Dupree & Mr. Bear:

65-7294 GROOVE 6/64-0171 LONELY ROAD BLUES(Lucille Dupree)

as Jack Dupree:

65-7296 GROOVE 6/64-0171 WHEN I GET MARRIED(JD)

Ch. Jack Dupree & His Combo: (g); (b); (dms).

H4 - 1230 VIK 4X-0260 JUST LIKE A WOMAN(Lucille Dupree)

1227 " 0279 OLD TIME ROCK & ROLL(LD)

1228 " 0279 ROCKY MOUNTAIN(LD)

1229 " 4X-0260 DIRTY WOMAN(Lucille Dupree)

1226 " 4X-0260 DIRTY WOMAN(Lucille Dupree)

end of listings as compiled by this date July 13, 1958

RECORD RESEARCH
 131 Hart Street
 Brooklyn 6, New York
 Annual Sub (6 Issues) \$1.50

RECORD RESEARCH
 An Invaluable Magazine for
 All Record Collecting
 Enthusiasts

A FEW HIGHLIGHTS OF PAST
 ISSUES
 Six Seiderbecke Years
 History of Blues Recordings
 Panorama of Jazz Events

Historical Appreciation of
 THE CALIFORNIA RAMBLERS
 JOON-SANDERS
 ARE LYMAN
 BESSIE SMITH
 VICTORIA SPIVEY
 CLARENCE WILLIAMS
 FESS WILLIAMS

Piano-rollographies of
 JAMES BLYTHE
 JELLY ROLL MORTON
 THOMAS 'Fats' WALLER

Record Histories of
 BLACK SWAN
 EDISON
 EMERSON